

**THE ANDRÉS SEGOVIA ARCHIVE**

GENERAL EDITOR: ANGELO GILARDINO

**Federico Moreno-Torroba**  
**SONATA-FANTASÍA**  
**para guitarra**



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front cover:

Aureliano de Beruete (1845-1912)

*PAISAJE CON EL CONVENTO DE SANTO ESPÍRITU DE SEGOVIA (1908)*

(“LANDSCAPE WITH THE CONVENT OF THE HOLY SPIRIT AT SEGOVIA”)

Oil on canvas - cm. 67 x 100,5

Academia de San Carlos - Valencia (Spain)

back cover:

Julio Lopez Hernández

*THE ANDRÉS SEGOVIA MONUMENT*

Linares, Jaén (Spain)

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(Law n. 633 dated 22.04.1941, paragraphs 171, 172, 173 and 174)

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## FOREWORD

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### FEDERICO MORENO-TORROBA (1891-1982)

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The figure of Federico Moreno-Torroba (born in Madrid on March 3<sup>rd</sup>, 1891; died in the same town on September 12<sup>th</sup>, 1982) appears as one of the most representative of the twentieth-century guitar scene. This is for two fundamental reasons: the number of works he wrote for the instrument and the wide diffusion they achieved. Actually, he was one of the composers best suited to the musical taste of Andrés Segovia who, despite some occasional statements to the contrary, all his life performed pieces by Moreno-Torroba, promoting them with his powerful approval.

In addition to his activity as a composer of guitar music, Moreno-Torroba stands out in the history of Spanish music because of his great contribution to *zarzuela* (the distinctively Spanish form of operetta). He was one of the last – if not the very last – great composer in this characteristic genre of Spanish music, from the time when it was still at the height of its popularity and many composers could earn a livelihood from it. This was the case with Moreno-Torroba who – with his innate gift for melody – was capable of satisfying, at the highest level, the requirements of this kind of music. An outstanding example is represented by his most famous *zarzuela*, entitled *Luisa Fernanda*.

All Moreno-Torroba's output has its roots in the aesthetic of the *casticismo*, in which the highest esteem was reserved for all that was conceived of as being authentically and originally Spanish.

Thus "tradition" was viewed not only as belonging to the past, but also to the present and the future. This aesthetic inclination of Moreno-Torroba was directly supported by his father José Moreno Ballesteros (an organist and a conductor) and by his mother Rosa Torroba, who was the daughter of a musical family. Despite the expectations of his father – who had planned an engineering career for his son – Moreno-Torroba decided to devote his life to music: a life which he was to spend actively as composer, conductor, critic, successful impresario and president of the *Sociedad general de autores españoles*.

Moreno-Torroba's father was his first music teacher, and under his tuition he composed his first *zarzuela*: *Las decididas* (1912). On April 5<sup>th</sup>, 1915, he took part as a pianist to the first performance of *El amor brujo* by Manuel de Falla, with his father as conductor. Subsequently, he studied at Madrid conservatory under the guidance of Conrado Del Campo, whose strong influence appears in such works as *La ajorca de oro* and *Cuadros* for orchestra.

In 1924 Moreno-Torroba married Pilar Larregla (the daughter of the composer Joaquín Larregla, from Navarra) and in the same year he attempted for the first time to write an opera: *La vírgen de Mayo*. The opera's lack of success discouraged him from further attempts in the genre until 1979 when, encouraged by Plácido Domingo, he composed *El poeta* (libretto by J. Mendez Herrera). The score of this opera shows a concern for the use of more modern techniques, going beyond the traditional stance he had adopted. However, it goes without saying that,

between his first and last essay in the field of opera, his most brilliant and personal contribution is found in the field of *zarzuela*.

The list of his *zarzuelas* is very long indeed. It begins in 1925 with *La mesonera de Tordesillas* and continues with *La caravana de Ambrosio* (1925), *La pastorela* (1926), *La mari-blanca* (1926), *La marchenera* (1928), *María de la Tempranica* (1930) and the most celebrated of all of them: *Luisa Fernanda* (1934), which had an unequalled success. Parallel to his activity as a composer, he worked as an impresario, organizing the productions of the *Teatro de la zarzuela* and of the *Teatro Calderón* in Madrid.

The year 1934 was especially important for Moreno-Torrobá because he was appointed to the *Junta nacional de música* with Joaquín Turina, and was invited by the *Teatro Colón* at Buenos Aires (Argentina) to produce his works in that capital city. This invitation marked the beginning of a cooperation which lasted until the 1960s. Alongside all these commitments, Moreno-Torrobá maintained his activity as a critic of the newspaper *Informaciones* and – last but not least – as a composer of guitar music.

During the Spanish civil war (1936/39) he settled in Santiesteban (Navarra), the town where his wife was born, and there he created four new *zarzuelas*: *Sor Navarra*, *Pepinillo y Garbancito en la isla misteriosa*, *Tú eres ella* and *El maleficio*. At the end of the conflict he returned to Madrid and to his musical activities, which took him throughout Spain and America for several decades. After 1960, with the declining popularity of *zarzuela*, he increased his activities as a composer of guitar music and also composed two ballets: *Parábola del convite* (1965) and *El hijo pródigo* (1976). This was also the period of his appointment as a director of the *Real academia de bellas artes de san Fernando*.

Moreno-Torrobá was a man with conservative ideas (which never took a political form), and those ideas are reflected in his works. His

compositions are deeply rooted in the popular tradition, specifically in the Castilian background, and always supported by a powerful lyrical inspiration, with a spontaneous connection to the lively rhythms of popular dances. He occasionally introduces dissonant elements, or harmonies with an impressionistic cast, which – controlled as they are within a classical framework – never extend beyond the borders of the graceful and coloristic.

All the most spontaneous and significant characteristics of his music are faithfully represented in his guitar works. His interest in the guitar dates from his early career, and is closely connected to the figure of Andrés Segovia. The maestro, in his autobiography, points out that around June 1919 Moreno-Torrobá wrote, at his request, a *Danza* in E major (subsequently incorporated into the *Suite castellana*), thus being, according to Segovia, the first composer of the twentieth century (among those who were not guitarists themselves) to compose a piece for solo guitar. Such a claim to priority, with no contrary evidence when it was made, is now superseded by other discoveries. Nevertheless this *Danza* remains a milestone in the history of the guitar's renaissance and its repertoire. The catalogue of guitar works which Moreno-Torrobá wrote following this debut is a very long one, as mentioned above. After 1960, the composer began to write works for guitar and orchestra: *Concierto de Castilla*, *Diálogos*, *Concierto ibérico*, *Homenaje a la seguidilla*, *Tres nocturnos*, and a version with orchestra of his most famous solo guitar piece: the early *Sonatina*.

Moreno-Torrobá's friendship with Segovia lasted all his life, despite some moments of tension, and there is no better reflection of such a friendship than the fact that the first and last guitar pieces Moreno-Torrobá wrote were dedicated to Segovia.

**Roberto Morón**

Madrid (Spain), February 2002.

## THE COMPOSITION

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Within the generous output for guitar by Federico Moreno-Torroba, the larger forms are explored only in the concertos with orchestra – whereas the solo guitar works are confined to shorter, simple forms – the only exceptions to this rule being the early *Sonatina* and *Panorama* (the last of the *Piezas características*). Although the latter works do not display powerful developments, they do at least show the composer's skills in elaborating his constructions.

Because of the relative lack of large-scale guitar works by Moreno-Torroba, the discovery of the present *Sonata-fantasia* is an important contribution to our understanding of the guitar music of this composer. It is in fact the largest and most extended piece he ever dedicated to his favourite instrument. It exploits a classical sonata form in its first movement and a rondo form in the last one, whilst at its centre, instead of the usual slow movement, there is a short and light intermezzo. Nevertheless, with the exception of the rather enigmatic introduction to the first movement, it remains a typical Moreno-Torroba composition, even in the unusual terrain (for Moreno-Torroba) of the first movement's sonata form.

The manuscript was found by the writer of these notes among the manuscript papers of Andrés Segovia, on May 7<sup>th</sup>, 2001. It is an autograph document of ten pages, nine of them containing the music and the first page devoted to the titles. It bears a dedication to Segovia and is not dated. Our researches – kindly supported by the composer's son, Federico Moreno-Torroba jr. (a composer himself) – did not allow a secure dating of the work, but we have good reason to believe that it must have been written in the early 1950s, no later than 1953. However, it could be said that the question of the work's date is not of major importance, as Moreno-Torroba wrote in the same style all his life; we can detect no significant change from his early guitar works (written after 1919) to his latest ones (written in the 1970s).

Although Segovia performed almost everything Moreno-Torroba wrote for him in the 1920s, when it came to the second half of the twentieth century he was much more selective. In fact, of the later works of Moreno-Torroba, Segovia adopted only items from the suite *Castillos de España* and the graceful *Madroños*. From observations of the development of Segovia's repertoire through his long career, I have come to understand that he did not play everything that he would have liked to play. Limitations on the time available for learning new works were severely imposed by his crowded concert schedule. One cannot conclude, therefore, that Segovia neglected Moreno-Torroba's *Sonata-fantasia* because he had a low opinion of its musical worth. More likely it was a sign (and not the only one) of a growing difficulty the great guitarist had in reconciling his interest in new works, which never declined, with the strict deadlines imposed by his endless concert tours all over the world.

The editorial adjustments required to the original score to create a performing edition are generally straightforward and only occasionally a matter of personal choice. Nevertheless I have reproduced here, according to my usual editorial policy, in addition to the edited performing text, a facsimile of the manuscript. I am grateful to my co-editor Luigi Biscaldi and to my friend and colleague Stanley Yates for their help.

**Angelo Gilardino**  
Vercelli (Italy), April 2002.

## A NOTE ABOUT THE “SONATA-FANTASÍA”

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In the world of the guitar it is well known that my father – from his youth – was a close friend of Andrés Segovia, who was responsible for my father's dedication to composing music for guitar, in addition to his dedication to *zarzuela*. From the first items, all these guitar pieces were suggested by, and written for Andrés Segovia, and it was unusual for a

Segovia concert program not to include a piece by my father.

Now, as the result of a personal investigation by the Italian composer and musicologist Angelo Gilardino, in his role as a director of the Andrés Segovia foundation, a work which fell into oblivion has been rescued. Probably Segovia requested it from my father, my father wrote it, but then it disappeared. This is why, as a son, an heir and an observer of my father's works, I here express my deep thanks to Angelo Gilardino and to Bèrben editions. Actually, it was Angelo Gilardino who first informed me about the existence of the *Sonata-fantasia*.

As is clearly apparent from the very first measures, this composition is different from the others written by my father, because it is a work with a large development, even if the treatment of the guitar is thoroughly consistent with the taste of Segovia.

Guitarists all over the world should be grateful to Angelo Gilardino, to whom they owe the availability of this unknown composition, and the opportunity they now have to feature it in their programs.

**Federico Moreno-Torroba jr.**

Santesteban, Navarra (Spain), January 2002.



*Federico Moreno-Torroba (left) and Alexandre Tansman (right).*

a Andrés Segovia

# SONATA-FANTASÍA

para guitarra

Edited by  
Angelo Gilardino  
and Luigi Biscaldi

Federico Moreno-Torroba  
(1891-1982)

**Lento**

CV CIII CVIII CI CIII

6

11

**a tempo**

CII

**Allegretto**

15

CV CIII CV

20

XII rh

CII

*rit.*

*f*

*rit.*

*f*



24 *p* *CIII*

27 *CIII*

31 *mf*

35 *CIII*

39 *p* *CIII* *CVII*

43 *p* *CII* *CIV*

47

CIV — ① CII — CV —

*p rit.*

*a tempo*

51

*pesante*

**Un poco tranquillo**

54

CII — ② CIII — CII — CV —

*mf* *f*

CIII —

58

*mf*

XII rh

62

CV ————— ② ① *a tempo* CII —————

66 *cresc.* *rit.*

70 *p* *espressivo* *dolce* CII —————

73 *a tempo* CIII — CII —

*pp cediendo*

77 CII — CII —

*p rit.*

81 *a tempo* CII —

*cresc.*

1a Puede suprimirse la repeticion (Optional repetition) 2a

85

88

① ② ② CIII — ② ① ②

Staff 88-91: Treble clef, key of D major. Measures 88-91. Fingerings: ① (4, 1, 4), ② (3, 4, 3), ② (4, 0, 4), ② (0, 4, 3), ① (1, 0, 1, 4, 0), ② (4, 0, 4, 0, 4, 1, 4). Pedal points: 3, 3, 1.

92

CI — ② CI —

Staff 92-95: Treble clef, key of D major. Measures 92-95. Fingerings: ② (2), ⑤ (3, 0, 3), ⑤ (2, 3, 2, 1, 4, 1), ⑤ (2, 3, 2, 1, 4, 1). Pedal points: 3, 0, 3, 3.

96

④

Staff 96-99: Treble clef, key of D major. Measures 96-99. Fingerings: ④ (4, 0, 2, 9), ③ (3), ⑤ (5), ① (1), ③ (3), ③ (3). Pedal points: 2, 7, 3, 1, 3, 3.

100

③ ② ③ ④ ③ ① ②

Staff 100-103: Treble clef, key of D major. Measures 100-103. Fingerings: ③ (3), ② (2), ③ (3), ④ (4), ③ (3), ① (1), ② (2). Pedal points: 2, 0, 3, 1, 3, 1.

104

② CVI — CII —

*p*

Staff 104-107: Treble clef, key of D major. Measures 104-107. Fingerings: ② (2), ① (1), ③ (3), ② (2), ③ (3), ② (2), ④ (4). Pedal points: 1, 3, 3, 2, 4.

106

②

Staff 106-109: Treble clef, key of D major. Measures 106-109. Fingerings: ② (2), ③ (3), ① (1). Pedal points: 2, 1.

108 *f* CV, CIII

111 CV

115 CI CII

119

122 CVII

126 *a tempo* CV CI

# Tempo I

130 CII

mf

Detailed description: This musical staff contains measures 130 through 133. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts on a whole note chord of F# and C#, followed by a series of eighth and sixteenth notes. A bracket labeled 'CII' spans the first two measures. The dynamic marking 'mf' (mezzo-forte) is placed below the staff.

134

Detailed description: This musical staff contains measures 134 through 137. The melody continues with eighth and sixteenth notes. A bracket spans measures 135 and 136. The key signature changes to one sharp (F#) in measure 136.

138

p

Detailed description: This musical staff contains measures 138 through 140. The melody continues with eighth and sixteenth notes. A bracket spans measures 139 and 140. The dynamic marking 'p' (piano) is placed below the staff.

141

CVII

Detailed description: This musical staff contains measures 141 through 144. It features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4. A bracket labeled 'CVII' spans measures 143 and 144. A circled number 6 is below measure 142.

145

CVIII

Detailed description: This musical staff contains measures 145 through 148. It continues with complex rhythmic patterns and fingerings. A bracket labeled 'CVIII' spans measures 147 and 148. Circled numbers 6 and 5 are below measures 145 and 146 respectively.

149

rit.

Detailed description: This musical staff contains measures 149 through 152. It features complex rhythmic patterns and fingerings. The dynamic marking 'rit.' (ritardando) is placed below the staff.

152 *a tempo* CVII ② CV CV CII CVII ③

156 CV ② CVII ② ③ ②

160 CIV CVII CV ① ②

163 CIII *a tempo* ② *rall.*

165 CII

168 **Lento**

***ff***

172

*rit.*

175 **Allegretto**

*cresc.* **CV**

180 **Poco mosso**

**CV** *p*

183

**CV**



## Allegretto

**Allegretto**

0

② ①

②

*p*

5

②

②

③

④

③

9

②

①

CIII

*scuro*

13

①

③

⑤

④

⑤

③

①

②

CXCVIII

17

XII

*pesante f*

②

③

②

③

①

CIII

21

*cresc.*

Handwritten musical score for 'Solis, 2. Ende'. The score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The music consists of several measures, including a triplet of eighth notes, a quarter note, and a half note. There are handwritten annotations: '33' at the beginning, 'CIII' above the staff, and 'Solis, 2. Ende' written in the top right corner. The score ends with a double bar line.

37

0 4 4 3 1 2 2 4 3 2 4 3 1 3 0 2 4 3 2 0

III CV 3 CI 2 CIII

## III

Allegro

*p* *cresc. accel.*

*a tempo*

*f* *mf*

*f* *mf*

*mf*

*mf*

CI CII CIII CIV CV

37

②

⑥

42

② ① ② ①

2 1 4 3 4 0 1 3 3 1 3

Cl

Cl ②

0 7 7

*p*

The first system of the musical score for 'The Little Boat' is in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, and then a quarter note B4. A first ending bracket labeled '5' covers the next two measures: a quarter note C5 and a quarter note B4. The second measure of the first ending is followed by a quarter rest, then a quarter note A4, and a quarter note G4. A second ending bracket labeled '3' covers the next two measures: a quarter note F#4 and a quarter note E4. The third measure of the second ending is followed by a quarter note D4, then a quarter note C4, and a quarter note B3. A third ending bracket labeled '4' covers the next two measures: a quarter note A3 and a quarter note G3. The fourth measure of the third ending is followed by a quarter note F#3, then a quarter note E3, and a quarter note D3. The system concludes with a quarter note C3, then a quarter note B2, and a quarter note A2. The dynamic marking *p* (piano) is placed below the first ending bracket.

Musical score for 'CIII'. The score is in 2/4 time and features a treble and bass staff. The melody is marked with a forte (*f*) dynamic and includes accents (>) and slurs. The bass line includes fingerings 5 and 4, and the melody includes fingerings 4 and 5. The score is labeled 'CIII' at the top.

60

CV CVII CV

*p*

65

①

0 4 1 4 0

1. ②

CV

②

CVII

4 4 4

7 1

7

2.  
CI

70

0 2 4 2 3 4 4 2 3 4

*f*

CIX

76

2 3 4 3 4 3 4 3 4

*mf*

CIII

82

*f*

CV

88

pesante

*p*

**Allegro moderato**

CII

92

2 4 3 4 3 4 3 4

CV

96

CV

1

2 3 4 3 4 3 4 3 4

100 CIII \_\_\_\_\_

Staff 100-103: Treble clef, key of D major. Measures 100-103 contain eighth and sixteenth notes with various fingerings (0, 1, 4, 2, 3, 4). Measure 103 ends with a repeat sign.

104

Staff 104-107: Treble clef, key of D major. Measures 104-107 contain eighth and sixteenth notes. Measure 105 has a *p* dynamic marking. Measure 107 has a *pp* dynamic marking.

108

Staff 108-111: Treble clef, key of D major. Measures 108-111 contain eighth and sixteenth notes. Measure 110 has a *dim.* dynamic marking. Measure 111 has a *rit.* dynamic marking.

112 CI \_\_\_\_\_ CII \_\_\_\_\_

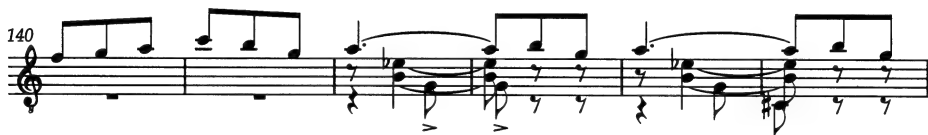
Staff 112-115: Treble clef, key of D major. Measures 112-115 contain eighth and sixteenth notes. Measure 113 has a *p* dynamic marking. Measure 114 has a *dim.* dynamic marking. Measure 115 has a *rit.* dynamic marking.

116 Allegro

Staff 116-119: Treble clef, key of D major. Measures 116-119 contain eighth and sixteenth notes. Measure 116 has a *4* fingering. Measure 117 has a *2* fingering. Measure 118 has a *3* fingering. Measure 119 has a *4* fingering.

120

Staff 120-123: Treble clef, key of D major. Measures 120-123 contain eighth and sixteenth notes. Measure 120 has a *4* fingering. Measure 121 has a *2* fingering. Measure 122 has a *3* fingering. Measure 123 has a *4* fingering.



158

*p*

164

169

174

*p meno* *rit.* *a tempo*

179

*CX*

185

*a tempo* *p* *mf* *rit.*



**Andante**

192

CVI

*p*

CII CIV

CII

194

*rit.*

**Allegro**

196

*p* *cresc.* *f* *pesante*

**Andante**

CV

CV

CV

202

CIII

CII

CIII

205

*ppp* *cresc.*

CIII

CV

CVI

CVII

208

*ff* *rit.* *ff*

# Allegro

211

*p*

# Poco menos

218

*p*

*accel. cresc.*

*Un poco mas rapido*

CVII CV

226

*a tempo*

*f*

234

CII

240

CII

*f*

246

*p cresc.*

CV CII

A. Andres Segovia

Sonata - fantasia

I - Lento, Allegretto

II - Allegretto

III - Allegro, All<sup>o</sup> mod<sup>to</sup>, Andante, Allegro

(Escrita para guitarra, por:)

J. Moreno-Zorroba.

*lento* =  $\text{♩} = \text{C}$

*rit* *f* *rit*

*Allegretto*

*mol.* *Amor*

*P*

*P* *rit*

*zpo* *pesante*

*Un poco tranquilo*

Handwritten musical score for a piece titled "Un poco tranquilo". The score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is indicated as "Un poco tranquilo". The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include "mf" (mezzo-forte), "f" (forte), "cres" (crescendo), "p" (piano), "pp" (pianissimo), "pp cediendo" (pianissimo, yielding), "p nit" (piano, nitido), and "expresivo" (expressive). There are also markings for "3" (triplets) and "x 12" (repetition). The score ends with a double bar line and a final key signature change to one flat (Bb).

2 (Puede suprimirse la repetición)

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- P** (Piano) at the beginning of the first staff.
- f** (forte) marking on the third staff.
- Dim** (Diminuendo) markings on the sixth and eighth staves.
- rit** (Ritardando) marking on the sixth staff.
- mf** (mezzo-forte) marking on the eighth staff.
- pp** (pianissimo) marking on the eighth staff.
- very rit** (very ritardando) marking on the eighth staff.
- P** (Piano) marking on the ninth staff.

The score is written in a single system across ten staves, showing a progression of musical ideas with varying dynamics and articulation.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#).

Dynamic markings include: *rit* (ritardando), *zpo* (pizzicato), *rall* (rallentando), *Lento* (Lento), *ff* (fortissimo), *cres* (crescendo), and *decres* (decrescendo).

Tempo markings include: *Allegretto* and *Adagio*.

The score concludes with a double bar line and a final chord on the tenth staff.

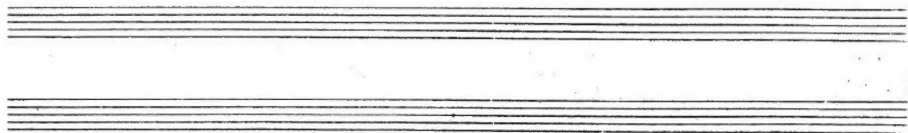


*Allegretto*  $\text{3/4}$  *P*

Handwritten musical score for a piece titled "Allegretto" in 3/4 time. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "Allegretto" and the dynamic is "P" (piano). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout. The score includes dynamic markings such as "P", "P. pesante", "P. meno", and "morendo". The piece concludes with a double bar line and a final "P" marking.



Handwritten musical score for a piece titled "Allegro" in 3/8 time. The score is written on ten staves. The first staff is for the piano (p) and the second staff is for the cello (cello). The tempo is marked "Allegro" and the time signature is 3/8. The score includes various dynamics such as *pp* (pianissimo), *p* (piano), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). There are also markings for *Armo* (Armonico) and *cello* (cello). The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets. The score is written in a clear, legible hand.



Handwritten musical score for a piece, likely a piano or organ. The score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

**System 1 (Staves 1-5):**

- Staff 1: Starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a forte (*f*) dynamic and contains several eighth and sixteenth notes.
- Staff 2: Continues the melody with a piano (*p*) dynamic marking.
- Staff 3: Features a first ending bracket labeled "1a" and a second ending bracket labeled "2a".
- Staff 4: Includes a forte (*f*) dynamic marking and a triplet of eighth notes.
- Staff 5: Ends the first system with a triplet of eighth notes.

**System 2 (Staves 6-10):**

- Staff 6: Starts with a new section marked "mod.to" (moderato) and a key signature change to two sharps (F# and C#). It begins with a piano (*p*) dynamic.
- Staff 7: Continues the melody with a piano (*p*) dynamic.
- Staff 8: Includes a piano (*p*) dynamic marking and a triplet of eighth notes.
- Staff 9: Features a piano (*p*) dynamic marking and a triplet of eighth notes.
- Staff 10: Ends the piece with a piano (*p*) dynamic marking.

Other markings include "Bianco" written above a staff in the second system, and various slurs and phrasing marks throughout the score.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- dim* (diminuendo) at the top left.
- rit* (ritardando) at the top center.
- all: 8* (allegretto, 8 measures) at the top right.
- P* (Piano) marking on the first staff.
- P. meno* (Piano meno) marking on the eighth staff.
- rit* (ritardando) at the bottom right.
- Cedendo* (cedendo) at the bottom right.
- zpo* (zuppo) at the bottom right.

The score is written in a single system across ten staves, with various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for "Lento" by Chopin, Op. 9, No. 3. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The tempo is marked "Lento". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano), "f" (forte), "mf" (mezzo-forte), "rit" (ritardando), "Andante", "all" (allegretto), "cres" (crescendo), "Poco meno", "acell" (accelerando), and "cres" (crescendo). The piece concludes with a double bar line and a repeat sign.